Metro To Produce No "B" Films In 1938-39 Program.

CANADIAN MOVING PICTURE DIGEST

RAY LEWIS
Editor and Publisher

Vol. 29, No. 48 | TORONTO 2, CANADA | March 19th, 1938

FORECAST!

SHOWERS!

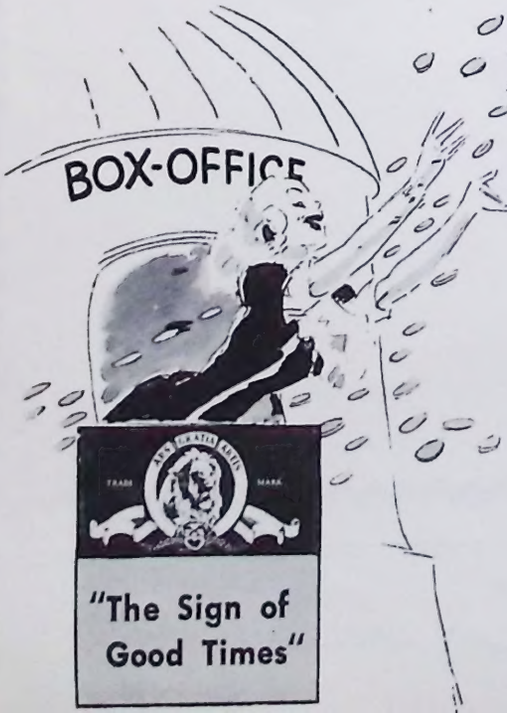
(but GOLDEN!)

(See Next Page)

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

LEO'S GOLDEN SHOWER!

"GIRL OF THE GOLDEN WEST" (J. MacDonald, Nelson Eddy)
"SWISS MISS" (Laurel and Hardy, Della Lind)
"TEST PILOT" (Clark Gable, Myrna Loy, Spencer Tracy)
"THE FIRST HUNDRED YEARS" (Robt Montgomery, Virginia Bruce)
"MERRILY WE LIVE" (Constance Bennett, Brian Aherne)
"PORT OF SEVEN SEAS" (Wallace Beery)
"THREE COMRADES" (Robert Taylor, Franchot Tone, Robert Young, Margaret Sullavan)
"MADAMOISELLE FROU FROU" (Luise Rainer, Melvyn Douglas, Robert Young)
"LORD JEFF" (Freddie Bartholomew, Mickey Rooney)
"SHOPWORN ANGEL" (Joan Crawford, James Stewart)



TRUE TALK!

Remember this fact! At the end of each year it is your theatre's records that give the complete story. One hit or even a few successes do not make a profitable season. When the books are balanced it is the average of product over 52 weeks that counts! Every year since M-G-M began—and this year again—you will find the greatest number of profit pictures are from your pal Leo!

Canadian Moving Picture DIGEST

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JAMES LEWIS SMITH
Associate Editor

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RAY LEWIS
Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS
"Easy to Digest"

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259 Spadina Ave., Toronto
Telephone: WAverley 4929
Cable: Raydigest

Correspondents:
J. J. Conklin, Winnipeg.
Dennison Thornton, London.
Ward Shaftesbury, London.
Leon S. Stone, Australia.
Alice T. Fairweather, Saint John, N.B.

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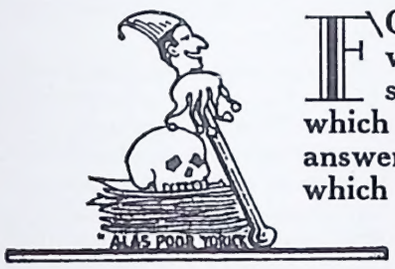
DOUBLE BILLS POPULAR



FOR the next few weeks we will publish some of the letters which we have received in answer to two questions which we asked in The Digest Movie Contest which your editor has been conducting over Station CKCL, during her weekly Wednesday evening broadcasts.

The questions, "Why Do You Go To The Movies?" "Do You Like Double Bills or Don't You?" have brought several hundred replies. The Digest has selected judges in addition to its own representative to make the prize-winning selections. These judges are as follows, Mr. Roly Young, Movie Critic of The Toronto Globe and Mail; Mrs. M. K. Bennett, publicity director, Canada, for RKO Radio; Mr. Henry Nathanson, General Manager of Regal Films for Canada; Mr. Louis Rosenfeld, General Manager and President of Columbia Pictures of Canada Limited; Mr. Wolfe Cohen, Canadian General Manager of Warner Brothers-Vitagraph; Mr. Tom Walton, owner-manager of the National Theatre, Toronto.

Prize-winners will be announced next Wednesday evening, March 23rd, 8.30 P.M. over Station CKCL.

If you will turn to page five of this week's issue of The Digest, you will form some opinion as to the substance of the replies received. We have selected a few of the letters received for publication, intending to follow up with other letters in our subsequent issues. The prize-winning letters will be published in full.

Our readers are aware of The Digest's editorial policy on Double Bills, frankly we have for many years argued against such a policy; and when exhibitors told us repeatedly that double bills increased their business, and the public demanded double features, we thought that exhibitors were following the line of least resistance, using double bills because they were short on showmanship ideas of how to build up a program of entertainment.

We have, on occasion, entered into double bill discussions with producer-distributors; and when they informed us that exhibitors demanded double bills, we also, discounted such information, concluding that the producer-distributors favoured double bills because it was a way out for more sales on product and to get rid of "weaker sisters".

After reading through hundreds of letters from Movies Fans who have no theatre or production affiliations, the public who pay at the box-office and select what they desire, we submit to majority Public Opinion which VOTES FOR DOUBLE BILLS.

This is a surprise, in view of what is happening in Chicago, and in other parts of the United States, in view of the campaign which is being waged against Double Bills by women's organizations. When we say that Canadian picture patrons appear to prefer double bills, we come to this conclusion after reading three hundred letters out of which there are not more than 25 letters which prefer single features.

RAY PRESENTS

RAY LEWIS

CLARENCE DARROW has passed on to join the Processional of the Immortals. He frequently told his vast hosts of listeners that he was of the belief that the End of the Road of Life stopped dead; and that there was no Highway leading to Immortality.

With such a lack of faith in his own Divinity, he lost much joy of life; and that, perhaps is the reason for his pessimism, and conclusion that Life was pretty poor stuff. However, such negation of Immortality did not prevent him from godlike manifestations which prevent him from and humanities always in favour of the Underdog.

I heard him speak on several occasions, I always enjoyed what he had to say, and he was always worth listening to, regardless of the fact that he argued as strongly against man's divinity as William Jennings Bryan argued for it. The March of Time has now passed over the grave of both these men, both silver-tongued, persuasive orators, both humanists, leaving us the memories of their sincere Service.

MRS. RUTH BRYAN OWEN recently visited Toronto, speaking for the Confederation of Women's Clubs. As I listened to her at a luncheon meeting, at the Royal York Hotel, I closed my eyes and imagined I heard her father.

Because she is the cousin of one of my oldest and dearest friends at Hollywood, I sent her a corsage of gardenias, and she wore them with a corsage of orchids which had been given to her by the Clubs for which she was the honoured and distinguished guest.

The President of the United States selected and appointed her as the first woman Ambassador for the United States, for Mrs. Ruth Bryan Owen went to Denmark with an ambassadorial portfolio for her country.

Mrs. Ruth Owen made a memorable remark in connection with ship-building. "There are two big ships I would like to see all nations build, the ships of Friendship and Citizenship."

THE Promenade Symphony Orchestra, with Reginald Stewart as conductor; and which begins its series of Summer Concerts at the Varsity Stadium, Toronto, in May, and the Toronto Symphony Orchestra, which Sir Ernest MacMillan conducts, at Massey Hall, Toronto, concerts beginning in October, have both received contracts from the Government owned radio company, namely the Canadian Broadcasting Corp.; for a broadcast of their concerts, which will be tied up with the National Broadcasting network throughout the United States.

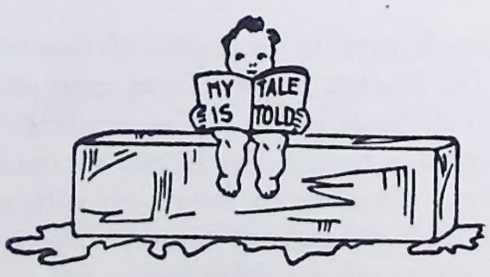
Famous Players a few years ago presented Reginald Stewart and his orchestra for a series of concerts at the Imperial Theatre, Toronto; and a few weeks back I interviewed Reginald Stewart on the musical influence of Radio and Screen during one of my broadcasts. Reginald Stewart is a real showman and has a radio personality which makes him a favourite. Incidentally, the increase in Radio License Fees now has a salesmanship excuse.

THE Canadian Performing Right Society is reported as agreeing to a plan to exempt the "little fellows" from paying copyright royalty fees, The "little fellows" are the hotels, skating rinks, stores, lodge halls and restaurants.

Col. O. M. Biggar, counsel for Performing Right Society, W. F. O'Connor, law officer of the Senate and W. B. Esling (Con. Kootenay West), member of Parliament, the latter who proposed the bill for exemption of "little fellows", will get together to bring about an Amendment to the Copyright Act.

Meanwhile, what are the exhibitors doing about their rights, our own "little fellows" for whom The Digest has for many years campaigned for exemption. Rental of films for public exhibition on the part of exhibitors should cover their rights to publicly exhibit films without payment of royalty fees.

M-G-M is increasing its production budget, $5,000,000 *over last year's budget; an "A" classification of pictures will solely be produced. Leo, the Lion's limit always was the sky!*



"RAY LEWIS PRESENTS" SCREEN CELEBRITIES, NEWS AND REVIEWS, EVERY WEDNESDAY EVENING, STATION CKCL, 8.30-8.45

Letters For and Against Double Bills

"INSPIRES ROMANCE"

"Dear Editor:

Here are my answers with several reasons to the questions — Why Do You Go To The Movies? and Do You Like Double Bills or Don't You?

Reply to Question One: (a) I attend movies, if I go alone or with a friend of the same sex mostly because I have time on my hands which could not be filled in a more interesting way.

(b) I am intensely interested in Dramatics. So are my friends. We often see a really outstanding picture TWICE simply for the fact that we receive a great thrill out of comparisons and mutual criticisms of the performers, and the plot, and each others opinions.

If I see a picture with one of the opposite sex, although primarily as a pastime, I still enjoy the picture for itself! For all the problems and reactions of people as portrayed in life-like characterizations, or even from an impossible and opposite viewpoint in certain circumstances which afford and surround the story, whether humorous or tragic, or a mixture of both.

(c) I go to see new stars inaugerated on their film careers, and to, IN MY OWN MIND, star them, or cancel them.

(d) I attend to be sure and watch the gradual progress of my favorite stars and players each year to a higher status in their chosen profession.

(e) I go to prevent myself from being too dull! There is nothing like a peppy, witty and amusing incident, cleverly enacted, by a new or well established personality or group of celluloid entertainers, to liven up the blue moments that would otherwise surely defeat me at such time!

(f) I go and find that a fast or fiery dialogue quickens my intellect for the common everyday fray. A comedy contact will improve my disposition so that I am convinced my sense of humor has returned once more, after a raggle-daggle day.

(g) Finally, I go in the hope that my boy friend will become more romantic and under such an influence, be less shy of Cupid, and therefore "hasten the happy day".

Reply to Question Two: Yes and and No. Most emphatically in the affirmative if there is a whole evening to fill, but not for a matinee, before a dinner and party, etc. A double bill becomes too complicated then. Afterwards one has only a confused mix-up of all the characters from both pictures in mind. One picture detracts from another at such times. Otherwise a bill containing two opposite stories, tragedy and comedy is a release and a real variety. But then it's always the time, the place and the person that makes a bill complete, especially the TIME in the question, when a double bill offers a pleasing change of scene, and is not too much fare at one sitting.

Yours always,
For the Movies,
MARION I. MATTHEWS,"

* * *

"I ESCAPE REALITY"

"Dear Editor:

Here are my answers to your questions:

(1) Why Do You Go To The Movies?

There must be hundreds like me, an invalid, that go to the movies to escape from the drab realities of life.

I like all types of pictures, musicals such as "Rose Marie", underworld pictures such as Edward G. Robinson in "The Whole Town Is Talking", sophisticated pictures such as "Camille", "History Is Made At Night" and "Too Many Ladies". The only kind I don't like are war pictures.

While watching and listening to the different screen personalities I can imagine myself in a different world. A world far removed from sickness. The humiliation of not being just like others. The mental anguish that lame legs and an indifferent heart can bring to young people.

Yes, I like the movies because it offers me the only avenue of escape from my own dull existence which could hardly be called Life.

(2) Do I Like Double Bills?

The answer is no. I prefer one main picture, a short comedy, a brief musical and a newscast. With two feature pictures, one is bound to be inferior.

I think two and a half hours is quite long enough to sit watching a screen. What a relief and a welcome change vaudeville would be again. No one really got tired of it, but double bills started coming in and cut vaudeville out.

A double bill lasts about three and a half hours and a person is usually cramped and stiff by then. I for one wish that the single feature and vaudeville days were here again.

Sincerely,
MISS ENID OWEN."

* * *

"PREFER DOUBLE BILLS"

"Dear Editor:

I go to the movies for reasons innumerable. The first and foremost—pleasurable entertainment at such moderate prices.

Secondly—The sensations I experience from such talented artists as George Arliss, Bobby Breen, Paul Muni, Luise Rainer, Jeanette MacDonald and thousands of others, fascinate me to such an extent that I feel it is "MORALLY GOOD". They appeal to my senses like vibrations of beautiful music, indescribable.

Reminiscing at home — how those artists mostly struggled from poverty to renown, I feel that I am doing my tiny mite to advance this industry by going to the movies. "It" also originated (like the named talent) from the simple little magic lantern and today is giving employment to thousands.

The valuable education I receive from the pictures is broadening my mind and keeping me young.

Naturally I prefer the double feature program. One picture is very unsettling, making a very short evening.

Thanking you for giving me the opportunity of expressing my views, and wishing success to your program, I remain,

Yours respectfully,
(Mrs.) W. R. MITCHELL."

* * *

"RESTORES SPIRITS"

"Dear Editor:

As I certainly enjoy going to the movies, I wish to answer the questions mentioned on the radio program, 'Ray Lewis Presents', an interesting program indeed.

Why Do You Go To The Movies?

The two main reasons for my going to the movies are:

(a) When I feel discontented, low, or when things just go wrong, there is nothing like a good picture to restore my spirits to normal again.

(b) I go to the movies for an evening of good entertainment, getting educational facts, historical events and my favourite stories presented to me in the most interesting and lasting manner possible, the silver screen.

Do You Like Double Bills or Don't You?

I definitely do like double bills.

(a) I do not get to a picture show as often as I would like, and thanks to the double bill, I can see two pictures instead of one.

(b) I like double bills because there is always a chance of being disappointed in some picture and the second feature makes up for it.

Yours truly,
(Miss) ETHEL COULSON."

Canada Wins Sidney Kent Sales Drive, 20th Century-Fox, Montreal 1st, Winnipeg 2nd.

Digest Reviews and Previews

★★★ Excellent ★★ Very Good ★ Good • Fair or Poor

★ ★
"EVERYBODY SING"
METRO-GOLDWYN-MAYER

"JAY L"

PICTURE, if you can, Mendelssohn's "Spring Song" being sung in "swing time", and you will have an idea of what to expect of this musical-comedy from the Metro lot. The picture is refreshing and entertaining with little Judy Garland turning in a bang-up performance, ably assisted by Allan Jones, Fanny Brice, Billie Burke, Reginald Owen, Henry Armetta, Reginald Gardiner and Lynne Carver.

Judy, daughter of Billie Burke and Reginald Owen, is expelled from school for "incorrigibility", the latter consisting mainly of an urge to sing "swing" music, instead of classical. Reginald Owen is a playwright, and Miss Burke an actress, and the pair make a particularly dizzy team. Reginald Gardiner is cast as an actor, whom Miss Burke desires as her new leading man. Lynne Carver is Judy's elder sister, and Fanny Brice the maid in the household. Allan Jones is cast as the cook, who spends his evenings singing in Henry Armetta's cafe, and who is in love with Lynne Carver. When the man who was to back Owens' new play retires his support, it looks as if the family will go on the rocks financially. Judy decides she will be the bread-winner, and Allan takes her to the cafe, where she makes an instant success singing. Jones puts on a show, and Judy and Fanny Brice are given leading parts, much to the horror of Owen and Miss Burke, the latter, however, who is ready to take the bows when the show clicks.

Despite this rather thin plot, the picture abounds in good, clean fun, and lilting music. Judy does a swell job, and Allan Jones' excellent voice is given wide scope. Fanny Brice almost steals the show, both in her maid role, and her "Baby Snooks" characterization. Reginald Gardiner is the cop who conducted that imaginary orchestra in "Broadway Melody of 1938", and later was seen in "Damsel in Distress". Reginald Owen and Billie Burke are perfectly cast and contribute many laughs, while Henry Armetta is always good for a couple of guffaws.

The music is good, for which credit goes to Leo Arnaud, Murray Cutter and Bert Kalmar. Edwin L. Marin's direction is quite satisfactory.

This picture can best be sold through the M-G-M radio show, "Good News of 1938", for everybody who has heard Judy Garland, Allan Jones and Fanny Brice on that program, will want to see this picture. Miss Brice is rapidly becoming Radio's leading comedienne, and Jones was very popular during his "emcee" days on the Good News show.

Running time—90 minutes.

★
"ARSENE LUPIN RETURNS"
METRO-GOLDWYN-MAYER

RUN as the second half of a double-bill with "Everybody Sing", at Loew's, Toronto, this picture ran the featured film a close second for entertainment honors. Lobby comment, as recorded by your reviewer, was very favorable, many comparing it with the previous "Arsene Lupin" picture, in which the Barrymore brothers starred, and the majority agreed that this was the better picture.

"Arsene Lupin Returns" combines mystery with comedy, giving just enough stress to each so that you are always aware of both these themes. Mystery plot winds around the theft of a valuable emerald, apparently stolen by the famous French jewel thief, "Arsene Lupin", who was believed to be dead. "Lupin" is not dead, but he did not steal the emerald, and the picture develops into a battle between an American detective and "Lupin", the former trying to pin the crime on "Lupin", and the latter trying to uncover the real culprit, at the same time keeping his own identity secret. There is also a rivalry for the beautiful girl, but "Lupin" always has the edge there. The ending has a novel twist that will please the most avid "whodunit" fan, and it all works out to the satisfaction of the majority.

Melvyn Douglas, who, I mentioned a couple of weeks ago, used to attend school in Toronto, plays the role of "Lupin", the former thief, and now gentleman farmer. As the gentleman farmer, Douglas is perfect, but he somehow fails to convey the picture of a former thief; he is too much the gentleman. Warren William as Steve Emerson, the American detective, is splendid, making his role quite outstanding. Virginia Bruce has nothing really to do but look beautiful, but very few have the edge on Miss Bruce in that field of operations. Of the others, Nat Pendleton and E. E. Clive as former associates of the "Lupin" that used to be, are good for several laughs, while George Zucco makes his Prefect of Police quite convincing. Vladimir Sokoloff indulges in some gentle whimsy as another associate of "Lupin", and John Halliday is quite adequate as Virginia Bruce's uncle and the owner of the emerald. Others in the cast include Monty Wooley, Rollo Lloyd, Ian Wulf, Tully Marshall and Jonathan Hale.

Produced by John Considine, Jr., directed by George Fitzmaurice.

Sell this as a mystery story combined with top-notch comedy. Catchline: "France's cleverest thief matches wits with America's No. 1 G-Man".

Running time—80 minutes.

Canadian Broadcasting Corp. Brought To Court By City of Montreal For Failure To Pay Municipal Sales Tax.

Digest Reviews and Previews

PERSONAL MUSINGS

Ad Wilson, formerly of Canadian Universal's Calgary office, will shortly open a theatre in Battleford, Sask.

Friends of Mr. and Mrs. Harry Law, Warner's, Toronto, will be glad to hear that Mrs. Law is getting along very nicely after her recent appendectomy.

Walter Davis, manager of the Capitol, Regina, has been given an indefinite leave of absence, due to ill health. Walter will recuperate in Mobile, Ala.

Reports on the condition of Jim O'Loghlin, 20th Century-Fox Canadian chief, are that he is showing considerable improvement.

Jim Hayworth, Rialto, Ladysmith, B.C., will build a new theatre shortly.

Congratulations to Larry Stephens, of the Snowdon, Montreal, on the occasion of the theatre's first anniversary.

Tommy Shields, Olympia, Vancouver, is boasting a new pillar-style neon sign these days.

Jules Bernstein, Loew's, Toronto, is vacationing in Florida, accompanied by Mrs. Bernstein.

Motion picture folk were very much in evidence at the recent dance held by the Metropolitan Lodge of the Masonic Order. Among those we noticed were Ralph Dale, F.P.C.C., Bob Eves, Eglinton Theatre, Verne Hudson, Capitol Theatre, Harry Paynter, Warners, and Alf Piggins, Warners.

Everybody is sympathizing with Frank Myers of RKO over the fact that one day this week there were actually seats to be had at the Uptown.

Somebody asked Harry Allen of Grand National if he had the Baer-Farr fight pictures. Harry said no, he didn't bring them in. Asked why he had passed them up, it came out that there were no pictures taken.

Ask Jack Hunter about that game of bridge when his partner was playing one of their opponents for FOUR CENTS A POINT, Jack himself, playing for a tenth.

And while we're on the subject of bridge, you might also ask Jay J. or Jule Allen about that "insufficient bid", which occurred in a recent game.

This looks like Mickey Isman's (Warners, Montreal) lucky year. He just won a $500 bonus for the most money taken in, and he looks to be the winner of the Sears' Drive for Canada.

Jack Purves, Village, Toronto, conducted a contest to find a name for his weekly magazine, and the name decided upon was "Village Picture Patter". Incidentally, if they are getting a decent price for advertising in the book, they will soon be paying themselves for advertising their own theatre.

Don Stapleton, Centre, Ottawa, pulled a fast one on Harry Paynter recently. Harry went down to Ottawa to sell Don some pictures, and it ended up with Don selling Harry a new car, Don being a partner in an automobile agency in the Capital City. Nice work, if you can get it, eh Don?

And did you read where thieves broke into a Dublin, Ireland theatre, just before the premiere there of "Victoria The Great", and stole the print of the film? Just for that, Phil Reisman says he won't send out St. Patrick's Day cards this year.

What makes us laugh is those producers who blast heck out of Jimmy Fidler publicly, and then spend thousands of dollars publicizing the fact that he gave one of their pictures five bells.

Barney Allen, of the British Film News, looks ten years younger since his recent holiday in the Sunny (?) South.

This was passed along to us as a true story, but we won't vouch for it. In a certain private school in Toronto, a young lad was asked what was the largest boat in the world. "Snow White", he quickly replied. "Snow White," said the teacher, "what ever gave you that idea?" "Well," said the youngster, "they're all talking about 'Snow White and the Seven WHARVES'."

Sam Korman, former manager of the Noranda Theatre in Noranda, is now manager of the new Capitol Theatre, just opened in Rouyn. He is succeeded at the Noranda by Louis Gauthier, former head usher at the Capitol, North Bay.

J. M. Robertson, Capitol, Victoria, B.C., has installed new seats in his theatre. Of British manufacture, the chairs were sold and installed under the personal supervision of S. A. Lechtzier, managing director of La Salle Recreations Ltd.

Despite the fact that children are being permitted to see "Snow White" in the province of Quebec without interference from the authorities, it does not mean that this is now the rule, rather than the exception. Two Verdun, Que. managers found that out to their sorrow, when a local judge fined Sarto Kelly, Fifth Avenue Theatre, and James Leggatt, Park Theatre, $50 and costs on a charge of admitting children under 16 years to their theatres.

The Capitol, Barrie, Ont. closed last week for complete renovation, and will reopen in about six weeks as the "New Capitol".

We have heard many compliments from various sources of the comfort and entertainment provided by the new Vogue Theatre, Port Credit, and we herewith pass these on to Mr. L. G. Farrow, who operates the house.

I'm afraid Leon Bamberger, of the RKO Sales Promotion Office, is slipping. We received a very handsome brochure with our name printed on it, containing a synopsis of the story, and some striking scenes from the new Bobby Breen picture, "Hawaii Calls". It was all very nice, but we still think Leon missed a great chance. Just think what bookings he could have got if he had shipped a genuine Hawaiian "hula" dancer to each exhibitor. He could even have shipped them "collect", and there would have been no kick.

Dewey Bloom, Metro publicity man associated with Regal here, is back in town after a barnstorming trip throughout the Western provinces. Dewey tells me that except for Saskatchewan, business throughout the West is looking up, and exhibitors are very happy. Alberta in particular, says Dewey, is making great strides, despite its political troubles.

Out-of-towners in town this week included Mrs. Moore, Moore's, Grimsby; Bill Stewart, Rex, London; L. Lush, Berford, Wiarton; F. Graham, Reenville, Walkerton and Mr. Temple, Island Park, Port Carling.

"Jay J."

Nazi Grab Closes Austrian Market For American Films.

Digest Celebrity Series

J. R. McDONOUGH

J. R. McDONOUGH goes to the Studio of the RKO Radio Company, as representative of David Sarnoff and the Irving Trust Company, according to an announcement of Leo Spitz, President of the Company. Mr. McDonough was recently elected a Vice-President. He will have charge of the financial and business matters at the Studio, working with Pandro S. Berman, who is in charge of production. Mr. McDonough was formerly President of the RCA Victor Company, he is also Executive Vice-President of Radio Corporation of America, General Manager of RKO, and was until 1935, President of RKO Radio Pictures, resigning that presidency to become Vice-President. He is one of the silent men of the Motion Picture Industry, and is reluctantly drawn into the spotlight eye for public utterances.

LEO SPITZ, President of RKO Radio, and Keith Albee Orpheum, was born in June of 1888. He is a member of the Chicago and American Bar Association, receiving his education at the Chicago University. In 1925, when the Balaban and Katz Circuit acquired the Lubinir Trinz Interest, he became associated with motion pictures, and is still General Counsel for the Balaban and Katz Circuit, maintaining his offices at Chicago, and participating actively on the Directorate without actually being a Director of Balaban and Katz. He was an important factor when the Operator's Union Settlement, was reached at Chicago, and he has also played a leading part in the legal affairs of the Paramount Publix Company, of which Company, he was an Executive in 1932, resigning in 1933 to return to Chicago. In 1935 he became President of the RKO Radio Company, and in 1936 was appointed President of the Keith Albee Orpheum Circuit. Leo Spitz has an intimate as well as legal knowledge of the Motion Picture Industry, and is considered a powerful influence in working out the various ramifications covering the RKO reorganization plans.

Academy Gives Awards to Luise Rainer and Spencer Tracy

LUISE RAINER

LUISE RAINER, Viennese-born actress, who for the second year in a row, was awarded the Academy Statuette for the best performance by any actress in 1937. Her prize - winning performance this year was as "O-Lan", in the Metro - Goldwyn - Mayer adaptation of Pearl Buck's "The Good Earth". Last year Miss Rainer won the award for her characterization as "Anna Held" in "The Great Ziegfeld".

Warner Brothers "Life of Emile Zola" Selected as Best Picture of 1937

LEO McCAREY was chosen the best director of 1937 for his direction of Columbia's hilarious comedy, "The Awful Truth".

This year's winner of the Academy Award as the best picture produced in 1937 was Warner Bros.' magnificent film, "THE LIFE OF EMILE ZOLA", starring Paul Muni. "Zola" also brought an award to Norman Reilly Raine, Heinz Herald and Geza Herczeg, co-authors of the screenplay.

SPENCER TRACY

SPENCER TRACY, who last year was runner-up to Paul Muni in the Academy Awards, this year was the winner for his portrayal of the Portugese fisherman in Metro-Goldwyn-Mayer's screen version of Kipling's "Captains Courageous", in which he co-starred with Freddie Bartholomew. Last year Tracy nearly created a precedent when he was nominated for the Award for his characterization of the priest in "San Francisco", a supporting role.

ALICE BRADY was the 1937 winner of the award for the best performance by a supporting actress. Miss Brady, famous as a comedienne, won the award for her first "straight" screen role, "Ma O'Leary" in 20th Century-Fox's epic drama, "In Old Chicago".

ALICE BRADY

JOSEPH SCHILDKRAUT

JOSEPH SCHILDKRAUT won the award for the best performance by a supporting actor for his work as "Capt. Alfred Dreyfus" in Warner Bros.' "Life of Emile Zola", the latter which won the award as the best picture.

Conklin In Winnipeg

By J. J. CONKLIN

New Saskatoon Theatre

PLANS are now being prepared by the architect, W. G. Blakey, for a theatre at the corner of 124th Street and 107th Avenue, Saskatoon, Sask., for the Roxy Theatre Ltd., Saskatoon. The building will cost $50,000 and tenders will be called as soon as plans are completed and finances arranged.

Toronto Girl Contracted

HOLLYWOOD has opened its doors in welcome to a clever Toronto girl, who may join the growing ranks of Canadians who have attained screen prominence. She is Miss Shirley Somerville, 18 years of age. Shirley took up stage dancing as a hobby and while on a visit to Hollywood made a test with Antonio Casino, her dancing partner. As a result the pair have been engaged for a special dance number of Loretta Young's new picture, "Four Men and a Prayer". She has also been assigned to a 20th Century-Fox contract. Miss Somerville, who is a cousin to the late Sir Guy Standing, took a prominent part in amateur plays in Toronto and has been seen in Canadian Drama League and Hart House productions. She has also had a brief experience in New York.

Remodel Gaiety Theatre

WORK has started on improvements to the Gaiety Theatre in Winnipeg at a cost of $5,000. The improvements include new seats, new carpets, new hardwood flooring, painting the auditorium and other portions of the interior, changes to toilet facilities and a new lounge room.

Ban Chinese Picture

THE British Columbia board of moving picture censors has barred "China, 1937" — a news reel depicting scenes of the Sino-Japanese war.

Leland Theatre Renovated

PLANS have been completed on alterations and improvements to the Leland Theatre, located at 572 Selkirk Ave., Winnipeg. It has recently been purchased by N. Adelman. Work will include alterations to interior, new wood floor, new seats, a new forced hot air heating system. Interior will be finished in fibre board. A completely new front is planned.

Alterations and some modernizing will be done to the New Baddow Theatre, at 332½ Tache Ave., at a cost of $3,000. The theatre has been purchased by H. Margolis from Irvine Brown. The owner will make changes to the interior and modernize the front.

"SNOW WHITE" EXPLOITATION

Reproduction of the Yonge St. main store window of the T. Eaton Co. Ltd., Toronto, which tied up with the Disney Enterprises, RKO Radio, and the Uptown Theatre, in exploiting "Snow White and the Seven Dwarfs".

EXHIBITOR SELECTIONS

"ROSALIE" & "VICTORIA"

"Regarding my selection of the best pictures we played in February, to really be honest I have to name two, 'Rosalie' and 'Victoria the Great'. These are of different types but each as good as the other in its class. Our reasons for stating that these are our best pictures are:

FIRST—and most IMPORTANT —Our patrons' reactions were very gratifying and business was great. The next, these attractions had good casts, were well directed and had a good story which is vital these days to the Success of Motion Pictures. Our opinion does not count in pictures. Our best way of telling of the success is by the number of paid admissions and the comments passed along to us.

J. MEL GOW,
Manager,
Capitol Theatre, Nanaimo, B.C."

"WINTERSET"

"In my opinion the best picture played at the Embassy Theatre during the month of February was 'Winterset'.

BEN F. ULSTER,
Manager,
Embassy Theatre, Toronto, Ont."

"AWFUL TRUTH" & "ZENDA"

"As to the best picture I played in February, there were two pictures which would be hard to separate, 'The Awful Truth', and 'Prisoner of Zenda'. Why I liked them?

In 'The Awful Truth' I believe it was the unexpected comedy that put this picture across . . . Nothing was going to hurt him anymore, and the piano top fell on his fingers . . . The dance between Irene Dunne and Ralph Bellamy . . . The two men running out of the bedroom, and Aunt Patsy says 'They forgot to touch second' . . . He sat down to enjoy the music recital, and the chair went out from under him . . . But to top it all, the last dance of the mechanical dolls in the clock.

In 'The Prisoner of Zenda' it was the marvelous acting of Ronald Colman, Madeleine Carroll and C. Aubrey Smith, the beautiful settings and the sword play of Douglas Fairbanks Jr., which reminded me so very much of the parts played by the original Douglas Fairbanks.

G. M. DAVEY,
Manager,
Family Theatre, Toronto, Ont."

Warner's "Slight Case of Murder" Gets Hold-Overs In 80 Spots.

CENTRAL FILMS TO CONTINUE PRODUCTION DESPITE QUOTA ACT AMENDMENT

Victoria, B.C.—Central Films Limited, Canada's only feature motion picture producing company, will continue to produce films here despite the recent amendment to the Cinematograph Act which excludes Canadian films from entering the United Kingdom as Quota films.

Kenneth J. Bishop, president of the company, in a statement said that according to the new Act, Canadian films may be imported into the United Kingdom without having to be accompanied by a quota of productions made within the British Isles, and will therefore have an advantage over the productions of countries outside the British Empire.

Said Mr. Bishop, "It means we can make a film in Canada and send it to England and compete with United States films of the same class, because we have no need to rent United Kingdom pictures, and therefore our rentals to exhibitors will be lower. Incidentally, it stops any United States company from setting up in business in Canada and competing with Canadian companies".

Mayor Praises Theatres

London, Ont. — Mayor Kingsmill of this city, addressing the dinner of Local 105, International Alliance of Theatrical Stage Employees and Motion Picture Operators of the U.S. and Canada, spoke at great length on the value of theatres to the city. He referred to them as assets and stated that thanks to the high type of entertainment they offered, they made London a better city to live in. W. L. Stewart, manager of the Rex Theatre, and a veteran of the business, reviewed some of the highlights of his career in show business which started over 50 years ago.

Fire Damages Theatre

Creston, B.C. — The Grand Theatre here was damaged recently by a fire which swept the business section causing a $15,000 loss to a garage, snack shop, lunch counter and variety store. Theatre was saved from further damage by the fact that it was separated from the burning building by a twenty foot vacant lot.

STOP THE PRESS!

Darryl F. Zanuck wins Thalberg Plaque.

Warner's "Jezebel" scores personal hit for Bette Davis at Radio City Music Hall.

Harry Dahn resigns as Supervisor of Associated Theatres Ltd., Toronto.

Head of Interstate Theatres sponsoring national tribute by Exhibitors to Ned. E. Depinet, RKO Vice-President, celebrating the 30th anniversary of Depinet's association with the Industry.

Toronto's Bobby Breen will address AMPA luncheon, at International Casino, N.Y., giving a close-up of a juvenile star in Hollywood.

Canada's film imports from U.S. show business for 1937.

United Amusement Profits

Montreal, Que. — Net profits of United Amusement Corp. for 1937 were slightly under those of the previous year, according to the Income and Surplus Account made public by the company last week. Gross income for 1937 totalled $345,939 compared to $338,467 for 1936, but net profits for 1937 were only $80,780 compared to 1936's total of $83,154. Net profit for 1937 was equivalent to $1.24 a share of the 80,829 shares outstanding, compared with $1.33 a share on the 75,829 shares outstanding the year before. The company reported that it has purchased a considerable interest in Confederated Amusements Ltd.

FAMOUS REMODELLING PALACE, LONDON

London, Ont. — Famous Players Canadian Corporation estimate the cost of remodelling and refinishing of the Palace Theatre here at $60,000, if present plans proceed.

Allen's Show Increase

Toronto, Ont. — Allen's Toronto Theatres Ltd. reports a net income increase of $1,899 for 1937 over the same period of 1936. Dividends of $4 a share were paid on the preferred stock in each year, leaving arrears of $85.75 a share at the end of 1937.

TWO MINUTE BIOGRAPHY

J. Mel. Gow

Starting in when just a kid going to school, delivering programs and as spare usher in his brother's theatre, the Broadway in Vancouver, Mel Gow soon decided the theatre game was what he wanted to follow. He started in then at the bottom as Janitor-Usher, and later Doorman. In a few years he was appointed relief manager for Suburban Theatres, and Assistant at the Broadway. In December, 1929, he was appointed manager of the Alma, Vancouver, remaining there until August, 1934, when he moved to Nanaimo, and the Capitol Theatre, where he still is.

Remodel K. C. Building

Hamilton, Ont. — Leon Bercowitz, of the Colonial Realty Company, which has purchased the building on James Street owned by the Knights of Columbus, announced last week that the building will undergo complete remodelling, with the rear part, now an auditorium, being converted either in a motion picture theatre, or apartments.

Star Theatre Fire

Ogdensburg, Ont. — Fire which was caused by hot ashes damaged a portion of the Star Theatre building here recently, and caused an hour's fight by the entire city fire department before the blaze could be put out. A new boiler had been installed in the basement of the theatre, and was in operation when the fire broke out. Firemen said that someone had placed hot ashes near a partition in the boiler room, causing the blaze.

THEATRE MANAGERS OPPOSE SUGGESTED MUNICIPAL ADMISSIONS TAX

Kitchener, Ont.—Theatre managers are very much opposed to the suggestion of Mayor George W. Gordon that the city tack a few cents on every theatre admission ticket, in order to help municipal finances if the Ontario government passes legislation permitting such a procedure.

Freeman Waugh, manager of the Lyric Theatre, suggested that the mayor forget the plan, because the public would have to pay for it, as the theatres would be unable to absorb it themselves.

Another exhibitor who denounced the suggestion was Charlie Stephenson of the College Theatre, who explained that the exhibitors paid an annual government tax of 25 cents a seat, a tax of ten cent a seat to the Performing Right Society, a property tax, a tax on their signs, and a city business tax. That, thinks Mr. Stephenson, is pul-lenty. Mr. Stephenson added that, in his opinion, theatre patrons driving cars, would motor to Waterloo or Galt for their screen entertainment, rather than pay the increased admission.

Columbia Pictures Reports Sales Up Over Last Year.

By MERRYL LEA

ENGLISH ACTOR-SINGER FINDS DISCORDANT NOTE IN FILM QUOTA BILL

"Hardly seems fair to Canada," says Keith Falkner.

MR. KEITH FALKNER, English baritone, whom Irving Asher, Managing Director of Warner Bros.-First National Studios at Teddington, England discovered, was in Toronto this week, at Eaton's Auditorium on March 17th.

When I interviewed Mr. Falkner, who by the way is a tall good-looking Englishman, gifted with a remarkably rich bass-baritone voice, at the Royal York Hotel upon his arrival in Toronto, he told me how his screen career started. About two years ago he was given a screen test in New York, and Mr. Asher saw this test while on a visit to the Warner Bros.' Coast Studios. Mr. Asher said, "There's a man I could use at Teddington" — and Mr. Falkner was given a one year contract, at which expiration, Warner Bros. has an option to renew on a five year basis.

"I like picture work tremendously," said Mr. Falkner, "it isn't nearly so great a mental strain as a concert performance which means you must have twenty or thirty songs at your command. When you are working in a movie, if you get all worked up, you can simply let yourself go — at a concert everything has to be under control."

I asked Mr. Falkner what was his reaction when he saw himself on the screen, he smiled rather sheepishly, and said.

"I appeared too terrible! Every action was so unattractive to me, that I wonder how I could ever have acted so badly. Why even a simple motion such as placing my hand in my pocket, seemed unnatural, unreal, and exaggerated. When I saw the first "rushes" after a day's work, I was so disgusted that I went home, had a drink and went to bed. This was the picture in which I was co-starred with Chili Bouchier."

Mr. Falkner, who has appeared in three Warner Bros.' pictures, "Mayfair Melody", "The Singing Cop" and "Thistledown", intends sailing on the Normandie on March 30th, in order to be in England at the Warner Bros. Studio during the months of July and August to fulfill contract obligations there.

"Mr. Falkner," I queried, "are the pictures you are to make this summer included in the fifteen pictures Mr. Asher has lined-up for production as soon as the Film Quota Bill is passed? Incidentally, what do you think about the Quota Bill?"

"I really couldn't say, but I've read reams about this Quota Bill, although I'm afraid I'm not quite clear on it at all. From what I can gather no one is satisfied with it except the renters," said Mr. Falkner, and added, "if you know what that term means?"

I hastily assured him that I did, "You know we Canadians are familiar with British terms even though we are on the American continent. And while we are on the subject of the Quota Bill", I continued, "do you know that there is a clause in the Bill which states that pictures produced outside of the United Kingdom, such as those produced in Australia and Canada, are to be excluded from the Quota market? This of course effects our producing company at Victoria, B.C.".

"Really," exclaimed Mr. Falkner, "that hardly seems fair to Canada!"

And so an English singer, finds a discordant note in the Film Quota Bill, which particularly concerns Canadians.

* * *

VANCOUVER, B.C., is to have the privilege of seeing Helen Hayes in "Victoria Regina" at the Empress Theatre, May 6th and 7th, with a special matinee on the 7th. The advance ticket sale is already well under way, and the Box Office will open for public sale on March 28th.

NOEL COWARD'S "Hands Across the Sea", which the Victoria Beaux Arts Society produced for the British Columbia Drama Contest, has been chosen to represent British Columbia in the Dominion Drama Festival. "Hands Across the Sea" is one of the plays included in the "To-night at 8.30" cycle, which played at His Majesty's Theatre, Montreal, this week.

ALBERT SPAULDING, famed violinist of the Metropolitan Opera gave a concert, under the sponsorship of the Saint John Community Concert Association, at Saint John, New Brunswick, on Wednesday, March 16th. The next program in this series is scheduled for April 5th, when Miss Dorothy Crawford, monologist, will be presented.

IT IS TO LAUGH

PAUL VINCENT CARROLL, Irish playwright, who wrote "Shadow and Substance" now at the Golden Theatre, New York, starring Sir Cedric Hardwicke, arrived in New York recently. Mr. Carroll said he intended to go back to his job teaching school in the slums of Glasgow, and that he would not accept any offer to write Hollywood movie scenarios.

"I am told that they give you plenty of fags and then forget all about you," he said. "That would never do for an Irishman. It would be all right for an Englishman, as long as you paid him. But an Irishman wants to be noticed even if you don't pay him anything."

* * *

And while on the subject of the English, here is a bit of humour from Eve's Journal, London.

Cradle Song, 1938

Rock-a-bye baby,
Why do you shout?
What could my baby
Be shouting about?
Maybe the reason your little lad wails
Is the sight of your hands with the'r
slaughter-house nails.
Baby is creeping
Around in his cot.
All the world's sleeping,
Baby is not.
It might have assisted your babe in his
slumbers
If you hadn't indulged in those pre-natal
rhumbas.
Rock-a-bye baby,
Mind you sleep tight,
Mother must see
SHIRLEY TEMPLE to-night.

Canadian Grosses Show Small Decrease For 1937.

British Film Digest

By WARD SHAFTESBURY

IT is certainly a pleasant change to hear that the British Production companies are once again actually contemplating the production of pictures. What with the difficulties of finance and the lengthy negotiations over the new Films Bill, studio life has, of late, been rather on the melancholy side. Now, the news is more encouraging. I understand that Ealing's Associated Talking Pictures will reopen before the summer — in fact two productions are already scheduled: one, tentatively called "Penny Paradise", will star Edmund Gwenn; the other, an Air Force picture, will have George Formby in the lead. Irving Asher has announced that Teddington studios will open up again at the end of this month and the first picture to go on the boards will co-star Bebe Daniels and Ben Lyon. Teddington will also shoot a Max Miller musical, a Claude Hulbert comedy and Hulbert-Purdell comedy.

Denham, London Films' studios, should certainly be busy — Victor Saville has just returned from the States with news of the tremendous success of "A Yank at Oxford" which has prompted M-G-M to go ahead with their British production plans. Robert Montgomery will be brought over to star in "If I Were You", P. G. Wodehouse's yarn and Wallace Beery and Spencer Tracy will come over to co-star in "National Velvet".

Gainsborough and Gaumont-British have a number of productions scheduled for shooting in the immediate future — Alfred Hitchcock will direct "The Wheel Spins" and "The Perjury", starring Nova Pilbeam. Two more Will Hay comedies are planned along with a Tom Walls comedy, "Death of Ghost" and a Jessie Matthews feature.

Associated British have a full list; it includes "Yellow Sands", a story of the West Country which will be shot in the actual locality; "Marigold", a Scottish period comedy-romance; Arnold Bennett's "The Card"; W. W. Jacob's "Queer Cargo" and several other stories.

The minor companies are also hard at work planning pictures for the spring. All in all it looks like the studios will be mighty busy in the next few months. Actually, they have a lot of lost time to make up — Exhibitors will soon be clamouring for films to make up their Quota requirements so it shouldn't be difficult to sell the pictures when ready.

SHORT SHOTS

PASCAL PRODUCTIONS are having an inaugural luncheon for George Bernard Shaw's "Pygmalion" which is going into production this week — G. B. S. will be there and everybody's happy that his first pictured play will be done by a British company . . . Police reinforcements were called in to handle the huge crowds at the New Gallery over the week-end for the premiere showing of "Snow White" — all attendance records were broken and even the limousined gentry had to take their place in the queues with the hoi polloi! . . . Rumour whispers that Robert Donat has signed up with M-G-M at $150,000 a picture for the British schedule . . . "Yank at Oxford" is having a gala premiere — a diplomatic one — on the last evening of the month with Sir Harry Brittain as host — at least five Cabinet Ministers will attend including: Viscount Swinton, Secretary of State for the Air; Hore-Belisha, the Secretary of State for War; the Minister of Health, the Minister of Co-ordination of Defence, and the Minister of Transport — Mr. Anthony Eden, late His Majesty's Foreign Secretary will also be present — the entire proceeds of the occasion will be devoted to charity . . . Two British companies have just called meetings of their Creditors — Rock Studios, Ltd. and Soskin Productions — both, I understand, will be wound-up . . . Exhibitors all over the country are up in arms regarding the proposed television of news reels — it is hinted that cancellation of contracts may result if the News Reel companies allow their product to be televised by the B.B.C. . . . Australian exhibition of British films is on the decline according to figures released by the Commonwealth Film Censor recently — a drop from 27% of the total to 20% inside of a year — the new British Quota legislation may possibly destroy Australian (as well as Canadian) film production since the new law excludes Dominion films from Renters' quota.

NEW CARTOON TECHNIQUE

GEORGE PAL'S puppets are the latest recruits to the animated cartoon regiment. Mr. Pal, formerly head of the UFA trick photo department, has devised a technique of puppet cartoons similar in method to Disney's but superior in that it possesses a more lifelike third dimensional quality. Pal's puppets are not articulated — each movement requires a different doll — it takes two dozen models to move one horse two paces forward, nearly four thousand dolls for a 600 foot short. For each shot the dolls have to be removed and replaced by their doubles who represent one stage forward in the action. The film is made to harmonize with the rhythm of music and the films are all in colour. More than 70 people are employed in each production.

NEWS FROM THE STUDIOS

BUTCHER'S have taken a leaf out of Hollywood's book in their new series of two-reel featurettes titled "Seeing Stars" — the shorts will show British film people at work and at play — already Charles Laughton, Vivien Leigh, Elsa Lanchester, Binkie Stuart and Vic Oliver have been photographed for the series . . . "Design for Dying" an unusual murder story being filmed by Fraternity Films is having its exterior work shot in Devon, around Dartmouth and the coast near Stuart Bay . . . Norman Taylor, a weighty young gardener from the provinces, has decided that his avoirdupois has a place in British films — unsuccessful in obtaining a role in a film, he has now formed his own production company and commences next week on his first picture — "Sink or Swim" . . . "St. Martin's Lane", the Pommer-Laughton subject is swinging along at the studio. Laughton has the role of Charles Saggers, a London theatre queue entertainer who persuades Vivien Leigh, a homeless cockney girl to join his busking act . . . Elizabeth Welch, the famous New York coloured singer, had the studio swinging to the sounds of her rendition of "Red Hot Annabelle", a new rumba composed for London Films "Over the Moon" — the song was sung at a smart Riviera night club — the "Dixie Club".

To Guard Children Against Undesirable Films

Toronto, Ont.—The Radio and Visual Entertainment Committee of the Toronto Home and School Ass'n will determine on some action to guard Toronto children against undesirable motion pictures, according to a resolution passed at a recent meeting of the Association. Saturday afternoon matinees will particularly be watched, and if it is found that a picture falls below a certain rating, the Association will forward a letter to the Motion Picture Distributors and Exhibitors of Canada, requesting the picture be changed for one more suitable.

"Snow White" Sets All-Time High of $35,000, Golden Gate, San Francisco.

Washington Film Digest

By GEORGE W. MEHRTENS

INDUSTRY LEADERS VOICE OPINIONS OF NEELY-PETTENGILL BLOCK-BOOKING MEASURE. ALLIED BACKING BILL

Washington, D.C., Mar. 14—(*CTP*) THIS week for the first time top-notch leaders in the Motion Picture Industry expressed themselves in no uncertain terms regarding the pending Neely - Pettengill block-booking measure which if passed threatens to throw the production, distribution and exhibition of Motion Pictures into a state of chaos that has never been equalled in any other industry.

Let it be said in the beginning that the present system of block-booking and blind buying is not perfect, but those who know the Industry agree that without it, there would be untold hardships for the whole Industry.

SIDNEY R. KENT SPEAKS

DECLARING that any exhibitor leader who tells his following this legislation is for their good is either ignorant or false, Sidney R. Kent, president of 20th Century-Fox, in commenting on the Neely bill, recently reported favorably out of committee in the Senate, fired the Industry's opening gun in vigorous opposition to the measure.

"Actually the bill itself will make any sale impossible," Kent declared, "except the sale of a finished picture after screening. It has been said that this bill is not as drastic as the English law. In my opinion it is twice as drastic in its results."

Branding the bill as minority legislation worked up by a minority with punitive purposes in mind, Kent flatly stated that there are only a certain few companies, including his own, which can survive this bill if enacted.

"Any indepedent exhibitor who believes that this bill is a triumph for the independent is writing his own bankruptcy," Kent stated. "Setting aside for a moment the question of exhibitor grievances that may be legitimate, let me say that any exhibitor leader who tells his following that this legislation is for their good is either ignorant or false. There isn't a man in the Industry today who could take a finished picture, let alone a projected one for the future, and based on the finished picture write a descriptive analysis that would be safe or stand up—not one that couldn't be picked to pieces technically if someone wanted to—and, in my opinion, no producer would run the risk or could afford to run it."

SENATOR NEELY REPLIES

IN a biting retort to Sidney R. Kent, Senator Neely when questioned by The Canadian Moving Picture Digest regarding the 20th Century-Fox president's blast against his proposed bill, raised his hand dramatically and stated "This is not the first time somebody who did not know what he was talking about put his fingers into the block-booking situation".

Reminded that Mr. Kent was president of 20th Century-Fox, and had been actively engaged in the motion picture business for many years, Neely was asked what he proposed for a substitute to the block-booking measure should his bill pass.

"Now you are asking a lot of silly questions," he stated. "This block-booking matter must be cleaned up. I haven't thought about a remedy, but in any event the Industry could not be any worse off without it."

Reminded again that it was the assurance that their pictures would be exhibited in a certain number of houses which enabled motion picture producers to obtain capital from banks to produce new pictures, Neely replied he was not familiar with this phase of the matter but felt sure that the West Coast producers could "figure out that one for themselves".

Asked if the elimination of the block-booking system would not place new pictures on the auction block to the highest bidder, Neely said that the measure would be fair for every one, and that he did not wish to go into such minor details that had all been gone over during the hearings.

It is the general impression of observers here in the Capital that the West Virginia Senator is sponsoring and pressing a bill about which he knows very little.

With the good old patriotic political phrase of "Clean up the movies for the American public", Senator Neely is receiving some beautiful and most favorable press notices. What his bill will do to the Industry he either doesn't know or doesn't care.

ABRAM F. MYERS SCORES HYSTERICS

REPRESENTING the Independent exhibitor group, Abram F. Myers, in a special statement following that of Sidney R. Kent, declared that the Industry opposition to the Neely bill is "deliberately calculated to cause terror in independent exhibitor ranks".

Denouncing the Hays Office, Myers asserted that passage of the bill will not mean only single selling of pictures will be allowed.

"The ghost that has been conjured up to frighten little children is that the bill, if enacted, will compel (or result in) the selling of finished pictures one at a time. It would be a strange thing if this requirement were found in the bill because it was drawn with great care to avoid any such result."

Copies of the bill, Myers said had been sent to all Allied regional associations and "we ask that all leaders read it again and see if they can find in it any suggestion that exhibitors may not buy as many pictures at a time from any distributor as he sees fit to purchase. If they do not find any such suggestion they are requested to so inform their members so that they will not be misled by the storm of misrepresentation and vituperation that is raging about them".

"There is contention that because the bill requires that the distributors furnish a synopsis of each picture offered, they will not assume the risk that the delivered pictures will conform to the synopsis," Myers said. "This must be a very grave risk to frighten these industrial titans to the point where they will destroy the Industry in order to avoid it. But if we look at the bill we find that a penalty is imposed for violation of Section 4 (the synopsis provision) only for (a) failure to furnish a synopsis or (b) knowingly making a false statement therein. Can it be that the great Motion Picture Industry cannot survive under a system which would require it to tell its customers what it proposes to deliver, without resorting to statements that are knowingly false?"

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